

Building *The Inclusive Historian's Handbook*
Working Group #6
NCPH Conference 2019 (Hartford)

Overview

In this working group, discussants will provide feedback on the structure and content of *The Inclusive Historian's Handbook*, a new digital resource co-sponsored by NCPH and AASLH which is currently in development. *The Inclusive Historian's Handbook* will be a digital resource that is free and open to all on the internet. The main body of the *Handbook* will consist of an alphabetical list of entries written by multiple authors. Examples of entries include: "Accessibility," "Activism," "Civic Engagement," "Diversity and Inclusion," "Heritage Tourism," "Historic House Museums," "Historic Preservation," "Intersectionality," and "Material Culture." Each entry will be an essay of approximately 2,000 words, and the completed volume will contain 100-150 entries in total. The first group of 30-50 entries will be posted publicly in the summer of 2019, with the remainder of the entries posting throughout 2019 and 2020.

The *Handbook* aligns with NCPH's goals of building diversity and inclusion across the historical community. Many individual public historians and history organizations state their desire to be more inclusive, diverse, equitable, and service-oriented; in practice, however, we have largely failed to change our practices in ways that would fundamentally open up the field. In many cases, well-intentioned professionals and amateurs do not have the tools or knowledge to bring new practitioners and audiences into their institutions. The *Handbook* provides easily accessible information for historians working in multiple contexts. Authored by a range of experienced professionals, the *Handbook's* entries will combine practical advice with critical reflections and telling examples.

The *Handbook* is an ideal reference source for individuals and groups engaged in historical work in a variety of settings. It provides community groups, museum professionals, educators, students, scholars, activists, preservationists, archivists, and others with easy-to-find information that is directly applicable to inclusive history practice. *The Inclusive Historian's Handbook* will be a vital resource for all professional public historians; at the same time, it will be relevant and accessible for community groups and avocational historians. The overarching goal—of opening up historical practice to the widest possible audience—makes the *Handbook* an essential text for empowering historians and non-historians alike to make history as well as study it.

Throughout the process of developing the *Handbook*, the editors and advisory committee have strived to model an open, collaborative, and inclusive process. This working group will enable our team to continue inviting a wide range of practitioners to contribute to the project and to solicit valuable feedback that will strengthen the final product.

The working group's goals are to:

1- Collect specific feedback on a selected group of existing entries from *The Inclusive Historian's Handbook*.

2- Gather suggestions and recommendations concerning future entries, including ideas for topics/themes as well as authors.

3- Explore ways of connecting the *Handbook* to specific communities of practitioners.

Prior to writing their case statements, discussants were given general information about the *Handbook* and provided access to a select number of completed entries—including “Civic Engagement,” “Diversity and Inclusion,” “Heritage Tourism,” “Historic House Museums,” “Material Culture,” and “U.S. Founders.” The facilitators asked them to read the information as well as several of the entries and respond to the following questions:

How might you use the Handbook (in your public history practice, teaching, community work, activism, etc.)? How might others you know use the Handbook? Be as specific as possible.

Which resources will be helpful to you as practitioners in the field? What kind of tools would you like to see that are not currently included? Which specific entries will be most useful to you? Why?

How can we best market the Handbook to as broad an audience of history practitioners as possible?

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The following are selected responses from the Case Statements:

***How might you use the Handbook (in your public history practice, teaching, community work, activism, etc.)? How might others you know use the Handbook? Be as specific as possible.**

1) I could imagine asking students to read and then discuss how specific entries or the ideas of specific entries play out in their work as interns or in their experiences of the places we visit as a part of our summer institute. It will be a great starting point for having discussion with a broad cross section of students during our summer internship program meetings, many of whom do not have prior experience with some of the key ideas and concepts in public history and the cultural sector more broadly. I will plan to provide it as a resource for our interns and student grantees. A second way I could envision using the handbook, and a way other practitioners might use it, is as a resource for board members at historical organizations. I think it could be a useful conversation starter and instigator for institutional change if there were reflection prompts or questions as a part of the Handbook that could be used to prompt those with responsibilities for organizational governance to think more closely about how their organizations align with the practices and principles of inclusion expressed in the topics

covered. For faculty, it seems like the handbook would be a very useful resource and tool for course assignments, specifically ones that might ask students to develop new terms or apply the ideas of an entry to an exhibit or program critique.

2) There are a number of ways I envision using the content in the near future for my work.

First, I would send this to people who get in touch with me for resources on how to implement accessible and inclusive content at their sites. In the last few months alone, at least three colleagues in the field . . . contacted me about resources related to making their sites physically and programmatically accessible and incorporating disability history content into their programming. I have a list of resources I give them and would love to be able to add IHH to that list. I am also in the process of developing a similar set of annotated resources for the Disability History Association web site (<https://dishist.org>). I am a board member working on a public history award. In the course of discussing the parameters for that award, I noted it would be helpful to include public history-related resources on the DHA web site. IHH would be a natural addition to these resources.

I would also share IHH with the folks I work with in the historic preservation continuing education classes and workshops I direct at Rutgers in Camden. I hope to build a modest resource bank on our program web site that could include a publication like this one. For example, this spring, the Executive Director of the NJ Trust is teaching a five-week workshop on cultural heritage tourism. I would post the “Heritage Tourism” entry to the program web site as a relevant, free resource for participants and anyone who stumbles onto the page, or at least share it with the class.

I am also planning a workshop on preservation and physical accessibility. Little has been published on this topic, and I know as a historian of disability how poorly most people understand the history of accessibility and why it should matter to folks working in cultural heritage. As the piece on accessibility points out, the relationship between accessibility and preservation is vexed. I would use the “Accessibility” entry as web resource but also a reading for the workshop. This workshop will, most likely, include a historian (me), preservation specialists (NJ-based, as this will likely be a partnership with the NJ Trust), architects, a lawyer, and disability advocates (such as my colleague at Art-Reach in Philadelphia). I would point to the other entries in IHH as a way to broaden the discussion about inclusion in the field.

3) I am excited about the handbook itself, both for my own thinking about public history and for teaching public history methods and ethics to undergraduates and graduate students. First and foremost, I imagine using the handbook in the classroom, with undergraduate and graduate students, to highlight ethical issues around inclusion and diversity in various forms of public history—museums, historic sites and preservation, and memorialization in particular. For undergraduates in public history or museum studies classes, I think the entries are largely very accessible, with enough specific examples to help them to understand the larger theoretical issues raised. For graduate students or advanced undergraduates, the essays also provide key theoretical language for application to thinking about their own projects or applying to their

work in internships. I imagine assigning one or more entries in conjunction with case study texts or site visits: for example, I could imagine assigning the entry on “Outdoor Museums” with an essay on the Lower East Side Tenement Museum in New York or the Eastern State Penitentiary Museum in Philadelphia. I could also imagine using one or more entries as part of an assignment, asking students to apply some of the issues, questions, criteria, and language of a specific entry to a particular site or exhibition (for example, how might a historic site be made more inclusive or accessible?).

The handbook would also be useful for students and postdocs doing internships and fieldwork, to consider the particular issues raised by the type of site they are working at, and the communities they currently/hope to engage with. Towards this end, entries in the book could be assigned by internship coordinators during a first-week orientation, both as background and to stir conversation and reflection. It would also be a great guide to assign/share with tour guides, docents, and volunteers at museums and historic sites. I also imagine the handbook serving as a useful reference for anyone producing academic articles, dissertations, theses, and books in public history.

4) As a graduate-level public history student who is currently weighing her professional and academic goals, I find that these entries are most useful in considering the kinds of public history work I want to do. Do I hope to work on the interpretive, front-facing end? Or do I prefer to work behind the scenes, perhaps developing the content or scouring the archives for material culture? These articles highlight current themes and concerns in public history, and they act as launching pads to learn more. For example, I feel more compelled to read the essays on accessibility, digital history, and material culture, as these are three foci in public history where I would like to deepen my understanding. Personally, I am not interested in interpreting the history of presidents and founding fathers, but it is important to learn why their histories are important and how we can enrich this history by examining the contradictions embedded in the pursuits of these (predominantly) Great White Men.

5) The *Handbook* has the potential to be a powerful tool for continued learning opportunities for public history professionals in organizations of all sizes. Because of the multiplicity of topics, the *Handbook* provides opportunities for seeing connections to various history related fields and the inclusive practices that are used in those fields for public history professionals how have siloed experiences or educational backgrounds. For example, if a new hire has a traditional history education but will begin working in an institution with multiple teams focused on outreach, oral history, and exhibitions, the *Handbook* offers a beginning point for them to continue to learn about and understand the practices of their peers.

The *Handbook* will also be helpful for interns and volunteers. Interns and volunteers are often eager to learn new concepts or to understand the ways the institution functions. By being able to point folks to the *Handbook* supervisors and managers will have no excuse to not provide such materials. As a freely accessible resource, the *Handbook* will be a vital tool for institutions on a small budgets and all volunteer run organizations. If their volunteers are uncomfortable

with an online reading environment, being able to print the entries and make them available in paper format also will be helpful.

In my own institution, I will be using the *Handbook* in continuing education opportunities for our internal Diversity and Inclusion initiative, especially in making connections between the initiative and the wider work we do day-to-day. I will also encourage our hiring manager to include the resource in the onboarding process and those folks within the institution to make it available. For the Diversity and Inclusion initiative, the civic engagement, diversity and inclusion, material culture, and accessibility entries will be most helpful. Those entries are excellent models for clearly addressing inclusivity. The authors tie the needs to strong, praxis based examples and frameworks, while writing clearly and in an accessible manner for professionals, volunteers, and students. The entries provide strong analysis of the historical trends that led to the current state of their fields and draw bright, clear through lines from theory to practice.

As the community engagement administrator, I will also be using this as a go-to resource for my constituent organizations when they approach our institution for advice and help. . . .

I could see undergraduate level programs using the *Handbook* as starting points for conversations around public history and inclusion. I could also see it being used as a syllabus builder for faculty and a comprehensive exam list builder for Ph.D. students. As a teaching tool, entries from the *Handbook* would be a good starting point for students to interrogate the ways inclusivity is understood in public history subdisciplines.

6) In teaching I would use the handbook to deepen the existing resources that are already out there for beginning public historians. While some textbooks are very good (Shrum, et al) they are trying to cover the whole field, so I could assign entries from the handbook – like accessibility – that aren't covered in existing literature really at all to add to our discussions.

I also really liked the decision not to force a completely objective tone on authors. I spend a lot of time talking to students about how history, and especially public history, is not completely objective. Even topics like US Presidents or Outdoor History Museums, which you can sometimes get away with trying to be objective, it is nice to see them directly address complicated issues. I wouldn't expect less from a source like this – but some other sources would have avoided doing so. I have found that students take the word of a printed resource over or in addition to the word of a professor, and they like to have it for their future reference.

. . . [In] looking at community engagement positions at university museums, . . . I can easily see using this resource to spark conversations between museum staff, students, and potentially community members. Entries like civic engagement, collaborative practice, digital history, museum education, oral history, etc., would, I think, all be crucial in trying to improve practice in a university museum setting.

7) I anticipate my usage of the *Handbook* to revolve around educating others on what public history is and what public historians do. The succinct entries afford an excellent entry point by which to introduce students and others to the concepts (dare I say theory) and practices of public history. The endnotes and suggested readings also provide excellent direction in pursuing in greater depth the topic of the entry. I certainly would use the *Handbook* in my Introduction to Public History, Historic Preservation, and Museums Studies classes. I can also see using it to educate community partners in a public history project.

Having enjoyed a long career as a public historian within an academic history department, I believe the *Handbook* can be especially useful in helping traditional academic historians better understand just what public history entails. By now, most academic historians accept public history as part of the discipline. Yet for some, their understanding of public history tends to be vague or based on simplistic assumptions. If I were a newly minted public historian assuming an academic position, I would use the *Handbook* to educate my colleagues on the many aspects of public history. Used in conjunction with the tenure and promotion guidelines for publically engaged historians, the *Handbook* can be very valuable to young academic public historians. I would also encourage any academic department starting a public history program to use it so they can have a sound understanding of what the field entails.

8) At the Center for Historic Preservation at MTSU we work almost exclusively by community invitation, thus willing public engagement is almost a given. Our Public Partnerships Initiative is open to Tennessee community groups and organizations who propose a project on which we can collaborate. The process is competitive and we only take on 3-5 partnerships each year. These are not grants per se, but opportunities to work hand-in-hand with a team of staff and graduate students to achieve community-identified goals such as: walking or driving tours of historic locations; interpretive signage and/or brochures to enhance preservation efforts; “traveling” thematic panel exhibits; interpretive panel exhibits inside an important public building no longer in use; a museum of local history and culture inside a building donated for the purpose of revitalizing a small town’s main street; lesson plans tied to online primary sources; and helping to create permanent digital collections that archive community history.

Some groups may not have done enough preparation to achieve the outcomes they desire, so we often offer basic guidance and advice in hopes they will return to us with a competitive application the following cycle. **This handbook will be extremely useful to us as a way to share best practices in Public History with our community partners.** It is a great way to introduce a variety of methodologies and ideas that are proving successful in a variety of locations and situations. The community leaders who regularly contact the Center for Historic Preservation for advice are perfect candidates for referral and we can target certain entries to their needs. **The handbook will also be a vital resource to enhance student learning in the History Department.** At MTSU we have a PhD program in Public History. Many of the PhD candidates (including a number of international students) hope to find teaching positions, while the majority of MA candidates go directly into professional practice in historic preservation, as architectural historians working for archaeology firms, National Park Service employees, or museum work in historic houses, historic society museums, and larger institutions. We provide

financial support for a number of graduate student research assistants who seek to learn from hands-on experience. **This handbook will serve as an important primer for those PhD students who have little actual experience in the field, while also functioning as a storehouse of comparative knowledge for practitioners.**

***Which resources will be helpful to you as practitioners in the field? What kind of tools would you like to see that are not currently included? Which specific entries will be most useful to you? Why?**

1) A way for different audiences to navigate the site would be helpful. Entries on “mutual benefit” and/or “co-creation” might be helpful resources to further explain key ideas that ground the practice of an inclusive public history field. When working at various types of history organizations (or even in some colleges/universities), these concepts often are not widely discussed or addressed when designing programs and partnerships. Having an accessible definition and entry to point people toward on this could be helpful.

Additionally, the examples embedded in the posts are great points of reference. To help with this, I wonder if linking to something like the National Humanities Alliance’s [Humanities All](#) database somewhere on the Handbook might be useful? Will there be a “further resources” type of section? Linking to tools like AASLH’s webinars, NCPH’s History@Work blog, Federation of State Humanities Councils, etc. would be helpful too. I am sure there will be more of a guide or organizational structure added to the site as it becomes finalized and made public, but an introduction to the site and suggested ways for readers to navigate and use it would also be helpful in sharing the content with those who might benefit from it and use it in their classrooms and practice. In general, I would like to see reflection prompts or questions that could be designed with specific audiences in mind – i.e. a “for students” “for practitioners” “for teachers/faculty” “for leadership” sections of the handbook that help these audiences understand why and how it might be important to engage with the important ideas and topics covered in the Handbooks’ entries.

2) I think you did a good job with the content you already cover and the content you plan to cover. You might consider including *experimental archaeology* and *advocacy*. I think of experimental archeology as making something or doing an activity using the methods and tools of the past (hearth cooking, for instance). I like talking about “learning by doing” because it’s one way a lot of people learn better and, therefore, it’s part of an inclusive historian’s toolkit. This may already be a part of the *living history* entry in progress.

I think advocacy would be a great topic to explore as well. I suppose it’s a subset of activism (a topic for which IHH has an author) but may very well be a topic for a distinct entry. By advocacy, I mean telling officials (or anyone) why a specific history-related non-profit matters to you and why they should matter to them. It can also mean advocating within your institution for content or an approach you deem important (but that your current workplace does not address). Many folks need to advocate for inclusion (or any number of things), which is why I think this should be addressed as a separate entry if it’s not covered in other entries. Almost no

institution actually demonstrates best practices, so those of us who value best practices are constantly working toward that ideal (which often takes lots of convincing). IHH would help give inclusion some validity.

You might also consider an entry on *professional development/continuing education* (could be part of *training*), *philanthropy*, *language*, and *everyday life*.

One of the things I expected from a handbook was more “how-tos.” Of course, a lot of the ideals expressed in IHH are not easily accomplished, as noted throughout the entries and as we all know as practitioners in the field. At least one of the entries I read provides a few steps for implementation (now I can’t find that one!). Others do provide how-to resources within the essay and in the endnotes. Maybe one way to enhance this component, which is sort of buried, would be to annotate the bibliographies. This impulse comes from my experience working on building budget-friendly resources for small museums and historic sites through the IMLS-funded Sustaining Places project the University of Delaware: <https://sustainingplaces.com>.

What I’d like to see is a web presence for IHH that allows for growth in such a way that would accommodate additions to IHH that take the encyclopedia content and do something with it. Perhaps you would consider creating an “IHH in practice” section of the web site.

3) The length of the entries feels ideal, and the list of additional resources and readings (and hyperlinks) are also excellent for faculty and students. It would be useful (and this may already be planned) to give greater prominence to lists of/links to related entries, or even to reference them in text: for example, the entry on historic preservation could briefly discuss concerns about gentrification of neighborhoods through preservation and designation of spaces as historical sites – and then link to/refer to the longer entry on gentrification. It could also be useful to include more tagging of entries, both by topic and by examples included. (For example, “slavery,” which I see has several key related entries, such as plantations and slavery and resistance, but also comes up in other entries as key examples). In general, I think it would be useful to encourage authors to use specific examples when possible . . . and to use examples that touch on diverse communities when possible. . .

. . . it might be useful to include more entries on other questions and modes of engagement. For example, an entry on children and teen education could consider more how exhibits and tours can more directly engage younger audiences around diversity. In many museums, public programs often have a complementary responsibility of doing outreach or addressing questions and communities that are under-discussed in the site or exhibition. This might be an idea for a second round, but I also wonder about commissioning some entries in the mode of “Views from the Field” about specific ways that curators, staff, and historians have addressed or thought about particular issues—or about modes of engagement that may not warrant 2000 words. I am thinking, for example, about walking tours, which can raise important questions about the built environment and diverse communities, but also can be disruptive to those communities – they also present accessibility issues. I am also thinking about bathrooms (for example, how can sites integrate all-gender restrooms – especially during re-design/renovation of buildings? I’ve

seen more and more museums work to address this, but it is a major issue especially as museums begin to do more work with LGBTQ communities). “View from the Field” entries could also be a recurring feature that could be promoted on social media to draw attention to the larger handbook.

4) In general, the essays are easily digestible and useful introductory tools for museum practitioners and public history students. They present a variety of themes that educate methods of inclusion, and making these resources online and free-of-charge emphasize such inclusion. However, there are ways to further ensure their accessibility and concision. I believe these articles should include more visuals, lists, and diagrams to concisely depict information in ways other than an essay format. Similar to exhibit labels, these diagrams can offer alternative ways to engage online audiences. Furthermore, as an online resource, *The Inclusive Historian’s Handbook* is more dynamic than the passive nature of reading a book. If and where possible, this online handbook can become more interactive through incorporating such visuals. For example, the essay “Historic House Museums” offers a simple but useful visual cue by bolding and setting aside specific tips: “Involve your stakeholders and community.” “Cultivate meaningful partnerships.” A “diversity wheel” illustrates different components for museums to consider in the essay “Diversity and Inclusion.” Rather than describing these steps solely in paragraph form, a list or diagram provides an alternative format to convey this information.

This online handbook is a quick reference guide that museum staff can easily scroll through, press CTRL+F, and locate the material they are trying to find. This is an accessible way for museum staff, strapped for time but hoping to learn more, to build their knowledge on relevant and ongoing issues in public history. But museum practitioners must also take the time to study the complexities of history, especially when that history is considered “difficult.” When interpreting “disability stories” at historic sites, for example, interpretive staff must also understand the nuances of disability perceptions and the impact of civil rights throughout American history. While “[a]ccessibility is fundamentally about empowerment” (Falk, “Accessibility”), understandings of disability have historically been framed by nondisabled peoples through a lens of race, class, gender, and power. It is only once we learn more about these historical contexts that we can more effectively strive for inclusion in the present. The essay “Diversity and Inclusion” emphasizes the importance of incorporating theory—including Critical Race Theory, Feminist Theory, and Postcolonialism—to “help us recognize structures of prejudice, bias, discrimination, and oppression embedded within our default ways of working. A deeper understanding of how, over time, we internalized dominant norms into our practices allows us to begin to dismantle these prevailing ideologies.” The importance of this statement cannot be lost to a quick scroll through the Internet. Museum staff must not shy away from these tougher subjects that require taking time to read, process, and discuss with others how these “difficult histories” play a role at their historic sites.

These essays also convey to museum practitioners how case studies of experimenting with inclusive methods share thematic material across a variety of public history settings. When creating a narrative of a historic site, interpretive staff must consider: how is the story presented and for whom? Whose stories are absent? How can we lift these stories from this

seeming erasure? Telling the histories of people who were historically left out of the public narrative due to fear, subjugation, or perceptions of inferiority is an act of justice and reclaiming space. It is the museum's responsibility to extend their hands, listen, and build bridges with the communities they have not represented or engaged with in the past. Priya Chhaya's essay "Historic Preservation" does this especially well; it is comprehensive in scope, while discussing different communities, the impacts of climate change on public history, and interpreting cultural heritage.

5) I would like to see an integration of video and audio content. For example, in the heritage tourism, folklore, or exhibition pieces including non-written content would be helpful. A digital walkthrough of an exhibition or a recording with a folklore practitioner would allow different types of learners to better engage with the content. I also think some tangible examples within the case studies of how institutions or individuals go about their work will make this resource even better. Though this is only a prototype, the WordPress platform is robust and can offer a number of ways to integrate new media to the *Handbook*. The resources could be collected in an "appendix" or "other resources" tab, where those who are willing or able to contribute field guides, example scripts, etc. could do so and periodically update.

6) I'd love to see more cross linking to other online resources and reading, because I think some good existing web resources that can be used in addition to the other reading lists.

I'd also like to see an Inclusive Historian's Handbook take on additional 'traditional history' topics like political history, intellectual history, British history, etc. just because I have experience with history colleagues and students and current conversation that seems to think that these topics are divorced from any 'social issues'.

7) As it is, the *Handbook* in my opinion does an excellent job of in fulfilling its intended purpose as a source that can provide easy access to various topics associated with public history. That access includes the summary information within the text of the entry and the additional resources that can be drawn upon by using the endnotes and suggested readings. Its utility to practitioners, it seems, will be as varied as both the entries ultimately included and the myriad work undertaken by practitioners.

I cannot think of any additional tools to include. However, I would stress the absolute necessity that this be kept available online, preferably with open access. This will maximize the use and impact of the *Handbook*.

8) Since Mapping is an already included topic, I look forward to seeing what tools and projects will be referenced. My work for the Center for Historic Preservation includes interpretive digital as well as conventional exhibits. The map-based components of these projects, which overlay historical, primary source-derived locations onto contemporary geography, are attracting the most interest. For African American communities in particular, being able to confirm the legacy of historic individuals and recorded events by tying them to a place that can still be visited

today (even though the building(s) and/or the place name may have long vanished from the contemporary landscape) can be the most valued component of an exhibit.

***How can we best market the Handbook to as broad an audience of history practitioners as possible?**

1) Connecting with regional professional organizations outside of NCPH and AASLH, such as state museum organizations (i.e. Midwest Museums Association, Historical Society of Michigan) and asking them to share this new resource with their membership and constituents would be one way. Asking some key museums and historical organizations to post links or share it with their staff would be another way to begin to market and promote it broadly. Asking leadership or program officers at state humanities councils to send it in their newsletters as a resource for grantees and program partners is another avenue to help the Handbook reach a wide audience of practitioners and more everyday, rather than professional historians in academia and museums. Similarly, the Federation of State Humanities Councils and/or Fed-State Office at NEH should be asked to mention it in their newsletters too. From the straightforward but informative writing style, I think the Handbook would be a valuable resource for board members of history organizations, museums, etc. where public history “happens” on the ground, especially for board members without a background in public history or museum studies. From my time at the Michigan Humanities Council and serving on the board of the Washtenaw County Historical Society, it seems like there is a need for a tool like this that can bring individuals with a general interest in history up to speed with concepts that are important to the field. To better serve this audience, I wonder if here is a way to market it as a board development tool to executive directors at history organizations? Perhaps having different types of promotional introductions to the Handbook and “use examples” would help market it to this audience? Touching base with some Executive Directors to see if they would be willing to include it in board orientation/development packets might be a useful marketing strategy to get it out into the world.

2) I would suggest marketing this as an NCPH/AASLH featured resource on the respective web sites using current modes of communication such as social media platforms, e-blasts, newsletters, etc.

3) In terms of promotion more broadly, it could be useful to create a strong Facebook and Twitter presence, to link to news and reviews about exemplary (and problematic) sites and exhibitions, and then suggest relevant and related entries from the handbook. The editors could also propose roundtables to various history conferences (AHA, OAH), featuring contributors to the book. (I was on an AHA roundtable like this for a Routledge anthology, and I was impressed by the turn-out and the conversation). I think that will also help with promoting the book to historians who may be interesting in public history but may not come to the NCPH conference.

4) These free, online articles present a tremendous opportunity for museum practitioners in their concision and accessibility, but this is a double-edged sword. In an age where we scroll

quickly and prefer Tweet-length information over long essays, these articles must clearly convey to readers the value and complexities of museum inclusion.

5) Updates [to the Handbook] could serve as a marketing platform . . . Working with NCPH and AASLH, new entries and additions to already published content could be pushed out through social media accounts. Ads in the AASLH and NCPH print materials directing readers to the new resource may also drive traffic. In order to reach as broad an audience as possible the editors and publication team should also write specific and personal pitches to field service representatives. AASLH maintains a list of state field service offices, who then maintain their own lists. The offices could distribute information about the *Handbook* over their listservs, at their local conferences, and through word-of-mouth. If the editors or a group of authors did roundtable presentations at local or regional conferences that could also gain new readers, who could also serve as word-of-mouth promoters of the tool. Basically, we need to meet people where they are—especially those folks who are unable to attend larger conferences or who do not maintain or have access to institutional affiliations. Much of this marketing is low or no cost, and can be replicated again and again, relying on established networks to create new connections for the content and distribution of materials.

6) By being published by the AASLH [and NCPH] it can be brought to the attention of teachers and museum staff (hopefully).

. . . [it] could be linked from sites like the NCPH, AASLH, and AAM sites and twitter feeds. That way individual entries could be pulled out and referenced/marketed when an event happens that is relevant – for example, for Presidents Day, publicize the “US Presidents” entry. Also, [since] it is an online resource it can be accessed by those who don’t know about the latest book offerings from publishers or things like that.

7) I think using the platforms afforded by NCPH and AASLH are the best ways to raise awareness of the *Handbook*, especially among practitioners. These includes notices in each organization’s newsletters, conference programs, web site, blogs, and social media. This hopefully would reach non-academic practitioners. I suspect once the *Handbook* becomes better known to the public history community, it will enjoy a solid following. As for the academic side of the discipline, perhaps some notice in the newsletters and websites of the AHA and OAH might garner interest.

8) Professional organizations, particularly targeting the interest groups/standing committees/task forces that have been formed to encompass inclusivity and diversity within each: HISTORY (AHA, OAH, AASLH), PUBLIC HISTORY (NCPH), ORAL HISTORY, HISTORIC PRESERVATION (NTHP, NPS, State Historic Preservation Offices, other non-profit preservation groups and associations), HISTORICAL ARCHAEOLOGY (SAH as well as regional and state groups), FOLKLORE (AFS and state organizations) and MUSEUMS (especially Regional Museum Associations).

Graduate programs in History, Historic Preservation, and Public History: bulletin board postings

Reach out to organizations of contributing authors and working group members. Send website link and short description (with an announcement much like a press release for a National Register listing that not only describes the handbook but also touts the working group and credits its members) so that you have access to their audiences and constituents.

Could NCPH Digital Initiative sponsor an *Inclusive Public Historian's Handbook* fellow each year? A competitive, paid internship for a young practitioner to bring some of these ideas into practice at a site that sees the need for revitalization?

***Which audiences will be best served by the Handbook? Which audiences could we do a better job serving? How so?**

1) The Handbook seems like it can best serve students, instructors, and practitioners with some (even minimal) connection to the field. It presents ideas around inclusivity that can help push field forward in this regard. In reading the author instructions and slides about the Handbook, however, I am still wondering how activists might use it in their work. What was the thinking behind how it would be useful for activists? Or are we thinking of historical activists in particular? Who falls under this audience category? This seems like a potentially important constituency to reach, but after reading the entries, I was left wondering if activists would find it relevant and who exactly falls into this category?

I also wonder if there's a way for the Handbook to better reach volunteers of history organizations. Often, although not always, volunteers do not come with an understanding of the latest developments and approaches in the field, particularly around inclusion. Perhaps there are prompts or ways to frame the handbook a volunteer training tool. For example, suggested entries for collections volunteers to read, or suggested "tracks" or series of entries for front-line interpretive volunteers or educators to review as a part of their professional development and onboarding. The more that can be done to pre-suggest audience-specific entries, the more likely it will be that practitioners will use this fantastic resource.

2) I think these entries will be well-suited to the undergraduate classroom or professional development workshops. They're a great way to introduce a topic without having to assign an entire book.

3) I think the most important target audiences are professors in public history/museum studies, for adoption in undergraduate and graduate coursework. The handbook would work very well as a course reader and provide an ideal reference guide for public history students.

4) These essays present a crucial introduction to the need for inclusion in public history settings, and they will hopefully serve as a launching pad for exploring the essays' themes deeper. As free and online resources, these essays and the accompanying suggested readings encourage equity and civic engagement for the future of public history.

5) *The Inclusive Historian Handbook* has great potential to influence the way public historians do their work. By providing an accessible, engaging series of entries, the *Handbook* lessens barriers to continued education. The “additional resources” section of each entry allows readers to go deeper if they choose, but doesn’t bog the prose down in meaty citations and academic language. It can serve a wide-variety of public history folks, from volunteers to veteran professionals who seek new skills and practices. Because it is grounded in best practices and strong analytical and theoretical framings while remaining freely accessible on the internet, the *Handbook* may well be a model for advancing scholarship without gatekeeping its knowledge to those with access to university libraries and large resource budgets.

6) I think this is definitely an easy thing to incorporate into the university classroom and into the training of volunteers and docents and maybe history non-profit staff generally. I am not sure if the more ‘free flowing’, less structured history community out there will find it and use it – but they should.

Although, looking at the listed audience, maybe that is not who it is for, and it is meant to be used in these more structured venues – in which case I think it will be fine. I don’t think it will be good for reading all the way through from A-Z, but again, that is not what it is designed for (in my mind). Rather, you can pick and choose topics as audiences need it, as more information and education is needed, as training develops. I can envision a series of lunch and learns, for example, at a museum or non-profit where a group discusses an entry each time they meet. The problem I foresee with non-academic audiences like these is how to make them aware of the Handbook (and I don’t have a really good answer . . .)

7) I envision the major audience for the *Handbook* being three fold: public history practitioners; public history educators; and, students in public history programs, both undergraduate and graduate. Academic historians are a secondary audience, as is the public. I think the best way to serve these secondary audiences is by those of us who use the *Handbook* deliberately making others aware of its value. That sounds a bit old-fashion I suspect, but that is my thinking.

8) While many historians who give public lectures, advise on museum exhibits, publish in non-academic publications or work on public outreach projects consider themselves Public Historians, some have little background in community information gathering, research in non-traditional sources and methodologies, or “shared authority.” The title: *The Inclusive Public Historian’s Handbook*, should attract traditional historians who want to learn more about public practices as well as those trained in Public History with capital P and H. Perhaps a subtitle such as: *A Practical Manual for Historians, Historical Archaeologists, and Historic Preservationists* would signal its value to additional groups? Or: *Learning from Archaeologists, Folklorists, Oral Historians, and Historic Preservationists*?